independence of America fay declaring free the selfhood of the American Scholar, who was advised to establish an original relation-ship between himself and the universe. Thoreau went to the extent of proving in practice the truth cf the transcendental self. He even went further ard tapped the unconscious resources of human self-hood, from which man must recover the primal energies of the self which were lost in the quiet desperations of social life. Walt Whit-man discovered the new America as an old America achieving passages into new selfhood. In a sense, his *Song of Myself* was a collective memorial isation in word and song of the American self as an extended genesis of history combined with the fact of Manifest Destiny. Hawthorne, Melville and Poe were writing about the. American self too, but they rather preferred to dramatise the tragic isolation of man through a self out of tune with experience, and out of contact with the world. Although they chose to adumbrate in their work a negative concept of the transcendentaiist man, they too used the self as the key to experience, and as the very frame of the histo-rical and tragic destiny of man. Hawthorne explored the Puritan past in terms of the new Adamic self, while Melville sent his Ahab on his dark voyage into light, equipped with only the fierce harpoon of self-hood as the avenging weapon of a castrated will set against the irrevocable forces of Fate. Poe employed the idea of the self in order to reveal the tragedy as well as the liberating power of romantic individualism. In such tales as *The House of Usher,* and *The Pit and the Pendulum,* Poe too made the self the symbol of the meaning of human destiny. James Fenimore Cooper wrote novel after novel letting the Frontier and the American self interact upon each other until they had almost become co-extensive, and until they were identified with the conceptual myth of the American Dream. Thus, the great American writers had already demonstrated the uses of the self in conferring upon American literary nationalism its

aesthetic autonomy. They presented the tragedies and the fulfil-
ments of selfhood as an evolving aspect of refinement.

Henry James came of age at a time when American culture
was going through a crisis of shock, and change, and expansion,
which in the long run was to impart to it a historical sense of identity.
The battle between the South and the North brought to the surface
the fundamental antagonisms in the American society, the awareness
of which made literary fulfilment coeval with tragic self-analysis,
cultural self-analysis was inevitably bound up with the facts of